

One Day Jingle One Mall All The One Toy Way Two Men

Christmas flick jingles with humor

By ANN STACK
Movie Critic

It's man meets mall, and Ah-nold's going down.
Just in time for the Christmas season, the comedy "Jingle All The Way," with Arnold Schwarzenegger ("Terminator") and Sinbad ("Houseguest") hit the silver screen Friday.
The plot is pretty simple to figure out — two fathers fighting over the same toy, a "Turbo Man" action figure that happens to be the hottest thing on the market.
Of course, the doll sold out months ago, but wonder-pops Howard Langston (Schwarzenegger) and Myron Larabee (Sinbad), both of whom waited until Christmas Eve to do their shopping, don't know that.

Things are already strained in the Langston household, with fast-track businessman Howard constantly missing family events and then making lame excuses for it. When he misses his son's karate awards ceremony, that's the last straw — he's in the doghouse unless he can produce the Turbo Man doll his wife Liz (Rita Wilson, "That Thing You Do!") asked him to do two weeks before.
So Howard embarks on the mission of a lifetime at the Mall of America in Minneapolis to find the doll, competing with postal worker Myron.
Hilarity ensues as he tackles a backdoor Santa (James Belushi) who tries to sell him a phony Turbo Man, a jerky police officer who's got bad luck when it comes to running into Howard and a pint-sized mall-rat with an attitude.
Sinbad is an absolute caricature of

The Facts
Film: "Jingle All The Way"
Director: Brian Levant
Cast: Arnold Schwarzenegger, Sinbad, Rita Wilson
Grade: A-
Five Words: Holiday hilarity makes movie must-see

postal employees, and provides the funniest moments in the movie. It's unfortunate his character wasn't developed more, considering he got almost-equal billing with Schwarzenegger, but his scenes definitely made the movie.
Directed by Brian Levant ("The Flintstones"), this a hilarious, action-filled misadventure in Christmas shopping, packed with just enough cool special effects to keep the kids interested and enough heart-warming moments for the sappy Hallmark crowd.

Project aims to save pulp fiction

Syracuse University plans to preserve publishing archive of worn-and-torn dime novels, comics, scripts.
SYRACUSE, N.Y. (AP) — Hard-boiled detectives ducked bullets to fight crime another day. Cowboys in peril were saved by their trusty horses. The Shadow vanished from the sight of men with evil lurking in their hearts.
Pulp fiction heroes, often the creations of famous writers using phony names, were invincible.
Now, half a century later, they face oblivion. The villain this time? The cheap paper used to print the dime novels and escapist periodicals of another generation is literally crumbling away.
But at least some of the once-popular literature is now being rescued by unlikely heroes: librarians armed with microfilm.
The National Endowment for the Humanities has granted \$250,000 to Syracuse University to begin preserving the Street & Smith publishing archive, a unique but worn 820,000-page trove of old periodicals, dime novels, comics and radio scripts dating from 1855 to 1962.
When the project is completed in 1998, researchers believe the now-guarded pages will open a window to what popular entertainment was like before television.
Through World War II, millions

of people would snap up the brightly-covered titles at newsstands and drugstores. They were today's TV soap operas or cop shows or gossip sheets.
There were romance-and-angst tales, such as "Love Story Magazine;" escapist serials featuring detective Nick Carter or The Shadow; the latest on Norma Shearer and a host of now-forgotten starlets in "Picture-Play Weekly."
Also included in the archive will be corporate records, radio scripts from "The Shadow," Horatio Alger's rags-to-riches stories, and watercolor paintings of the first comic strip character, The Yellow Kid, by R.F. Outcault.
"It shows what was popular at a particular time and how it might have reflected the dreams and aspirations and the illusions of the public," said J. Randolph Cox, editor and publisher of Dime Novel Round-Up.
Street & Smith was one of the largest pulp-fiction producers, operating out of a Manhattan office building. A lot of now-famous writers passed through the headquarters: Jack London, Upton Sinclair, Theodore Dreiser.
But they generally wrote under pseudonyms. That may have been because Street & Smith was renowned as a "fiction factory" — editors dictated plots to writers, who were expected to stick closely to formulaic plots and character types.
Mark F. Weimer, curator of special collections at Syracuse Univer-

sity, said much of the writing is notable not for its content, but as a clue to past popular culture. While Dreiser's "An American Tragedy" is still in print, Weimer said his pulp tales were read by many more people.
"Universities are finally figuring this out. More people were reading this literature," Weimer said. "It was a barometer of taste of literature."
Martha Hanson, preservation administrator for the library, said Street & Smith writers gave up all rights to their work. Editors would "milk each manuscript," trying it in different niche publications.
"They just recycled, rehashed, and people ate it up with a spoon," Hanson said.
And when titles sold poorly? No problem. Editors just tweaked the content. "Bill Barnes, Air Adventurer," debuted as a fiction title in 1934, but had metamorphosed by 1956 into "American Modeler," a hobbyist's magazine.
Sometimes the tweaks didn't work. "Old Broadbrim Weekly," a serial about a gun-toting Quaker detective, lasted for just a year after its 1902 debut. ("He said 'Thee' a lot," Hanson noted.) Perhaps sensing the title's problem was only age-related, editors replaced it with "Young Broadbrim Weekly."
It didn't last either.
But, in general, Street & Smith's hypersensitivity to the market helped it thrive. In the 19th century,

Please see PULP on 14

Letters depict Einstein's dark side

NEW YORK (AP) — A collection of letters from Albert Einstein that show him as both a tender and cruel husband sold at auction Monday for nearly \$900,000, twice as much as a manuscript on relativity, one of the fundamental theories of the universe.
"You will expect no affection from me," he wrote to his first wife, Mileva Maric, in 1914. "You must leave my bedroom or study at once without protesting when I ask you to."
That note, sold with two others for \$20,700, was one of more than 400 Einstein letters to family and friends that, with the scientific manuscript, were auctioned by Christie's.
Only 28 of the 116 lots offered

Monday were sold, for a total of \$1.28 million, including commissions of 10 percent to 15 percent. Presale estimates valued each lot — anywhere from one to 43 letters — at \$1,500 to \$35,000, for a total of \$2 million.
The highest price, \$442,500 from an anonymous bidder, was paid for the 43 love letters Einstein wrote to Maric after they met as students in turn-of-the-century Switzerland. Scholars believe Maric, herself a scientist, was a sounding board for the theory of relativity that established Einstein's genius.
Einstein divorced Maric in 1919 and married his cousin and mistress, Elsa Einstein Lowenthal, after choosing her over her 21-year-old daughter.

Box Office Top 10

Below are the top 10 money-making movies of last weekend. The dollar amounts are represented in millions of dollars.

| Movie | Earnings |
|---|-----------|
| 1. Star Trek: First Contact | \$39.4 |
| 2. Space Jam | \$16.6 |
| 3. Ransom | \$13.7 |
| 4. Jingle All The Way | \$12.2 |
| 5. The Mirror Has Two Faces | \$8.2 |
| 6. Set It Off | \$3.4 |
| 7. William Shakespeare's Romeo & Juliet | \$3.2 |
| 8. The English Patient | \$2.7 |
| 9. Sleepers | \$1.9 |
| 10. First Wives Club | \$720,000 |

SOURCE: AP



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